

**APPLICATION NUMBER:** 19-6286

**ADDRESS:** 4130 TRUMBULL

**HISTORIC DISTRICT:** WOODBRIDGE FARM

**APPLICANT:** JASON JONES, TEKTON DEVELOPMENT

## PROPOSAL

The project site, located at 4130 Trumbull Street, is a vacant lot owned by the applicant. The parcel is situated on the east side of Trumbull approximately mid-block between W Alexandrine and W Willis Streets. The vacant lot is flanked by a c.1900, 2 ½ story, multi-family residence to the south and a c.1900, 2 ½ story, single-family house to the north. The west side of Trumbull between W Alexandrine and W Willis Streets, although not included within the Woodbridge Farm Historic District boundaries, is completely occupied and includes a variety of single-family, multi-family, and apartment buildings ranging in construction date from the 1880s to the early 1920s. In 2003 the Historic District Commission approved the demolition of the 1889, 2 ½ story, single-family dwelling that existed on the site.



With the current proposal, the applicant is seeking the Commission's approval **to erect a new multi-family (6 units), 3-story building at the project site per the attached drawings**. According to the applicant:

"The front façade motif is planned to employ mostly brick and is accented with glass, wood, and metal siding in order to effectuate a historically considerate, yet clean and lively aesthetic. The residential units will be flat, apartment-style and are approximately 1,050 square feet. There will be a 6-car garage in the rear offering one space per unit for the resident's parking. The garage will be accessed through the rear alley.

The floor plans within this project are designed to maximize the living experience of the resident. The singular goal is to provide serenity and privacy while maintain a strong connection to the Woodbridge neighborhood at large. The plans offer great natural light through large windows in every room and two separate large

balconies. One directly accessible from the living room and one off the master bedroom as well. As is required within quality contemporary design, the plans offer an open floor plan and have great ceiling heights topping out at 10 feet. The kitchens present stone counter tops and stainless-steel appliances as standard appointments. The living areas offer hardwood floors throughout the living spaces and have ample closet space. These units will be structured as condominium units and will be sold at completion of the project to residential homeowners.”

## STAFF OBSERVATIONS

As noted in the **Woodbridge Farm designation report**, historically, the district has been primarily residential in use and has included a variety of housing types (single-family, multi-family, apartment buildings) designed in multiple architectural styles.

## ELEMENTS OF DESIGN

1. **Height.** The buildings in the district range from one (1) to five (5) stories tall; the majority being two and one-half (2 1/2) stories tall, meaning they have two (2) full stories with an attic or a finished third floor within the roof. Multi-unit apartment buildings range from two (2) to five (5) stories.
2. **Proportion of buildings' front facades.** Proportion varies in the district, depending on style, size and age of the buildings. Victorian single-family buildings and the larger apartment buildings are usually taller than wide to the eaves; duplexes and two (2) and three (3)-story multi-unit buildings are often wider than tall or as tall as wide. Elements above the eaves, such as turrets and gables, increase the appearance of height where they exist.
3. **Proportion of openings within the facade.** Areas of voids generally constitute between fifteen (15) percent and thirty-five (35) percent of the front facades, excluding the roof. Many buildings have window openings within the roof, in dormers, gables or towers, adding to the number of voids. Most window openings are taller than wide, although when grouped together might achieve a horizontal effect. Queen Anne and Romanesque style buildings may have some square and/or arched openings. Transoms over windows and doors are wider than tall. Window openings in gables, turrets, and/or foundations are often square or arched. A great variety of sizes, shapes and groupings of openings exist in the district.
4. **Rhythm of solids to voids in front facades.** Most single- and two-family houses of the late Victorian era display a great freedom in placement of openings within the facades. Voids in Italianate dwellings are generally more regularly arranged than those in Queen Anne or Romanesque-style buildings. Apartment buildings show a regular arrangement of voids.
5. **Rhythm of spacing of buildings on streets.** The spacing of buildings was generally determined by the setback from the side lot lines. Because of the number of buildings lost to demolition, the original rhythm has been disturbed. Consequently, the present spacing of buildings on the street does not establish any particular rhythm. There is an appearance of a more intact streetscape where there are rows of houses on some segments of Trumbull.
6. **Rhythm of entrance and/or porch projections.** Steps and porches exist on all of the residential buildings in the district. The positions of porches contribute to the variety of design of the houses; front porches are frequently off to one side of the front facades of single-family houses and at both sides or in the centers of the front facades on duplexes. No consistent progression of front porches contributing to the streetscape exists because of the vacant land between houses due to building demolition. Rear porches and side porches exist on most of the houses throughout the district.
7. **Relationship of materials.** The district exhibits a wide variety of building materials characteristic of Victorian architecture. Brick is prevalent; there are a few wood frame houses. Some Queen Ann-style houses have brick first stories and wooden, either shingled or clapboard, second stories. Some wooden houses have been covered with asphalt shingles. Stone foundations and trim, either limestone, red sandstone, or concrete, were frequently used in combination with brick. Wooden details and trim are prevalent. Original slate roofs exist, although asphalt shingle roofs have replaced many of the original roofs. Slate is also visible on some gables and towers. One house on Trumbull is stucco. There are a few houses in which the original wooden siding is covered with asphalt siding resembling brick; and the church on Willis east of Lincoln is clad in artificial clapboard-type siding.
8. **Relationship of textures.** The most common textural relationship in the Victorian buildings is that of several materials

juxtaposed within the same building to create a variety of rich textural effects. Brick with mortar joints is the most common textural effect, and often contrasts with the texture of other masonry and/or wood. Where wooden second stories exist over brick first stories, textural contrast is created. Wooden shingles and/or clapboard on wood frame houses on Lincoln create substantial textural interest, as does carved or repetitious wooden detail. Smooth or rough-faced stone foundations and detail provide substantial textural contrast. Varying patterns of imbricated shingles or slates, when used on the same buildings, create textural interest. Whereas slate and wood shingle on roofs and in gables create substantial textural interest, asphalt shingled roofs generally do not contribute to textural interest.

**9. Relationship of colors.** Paint colors generally relate to style. Victorian buildings display freedom in the selection and placement of color; other buildings in the district generally do not. Orange-red brick frequently contrasting with light gray stone or red stone is the most common color relationship. Where brick buildings are painted, red is the most common color although other colors, such as green and light gray, are also present. The one stucco building is painted red. Window trim and sash colors include brown, gray, pale yellow, green, red, and white and generally relate to style. The Venice apartments are yellow brick contrasted with light gray masonry and red window frames. The Kenwood Apts. has light brown brick on its front facade and common orange brick on other elevations. The most common roof colors are brown, dark gray, green, and black and these are generally in the natural slate or stained wood shingle color range. One green tile roof in deteriorating condition exists on Lincoln. Colors known to have been in use on buildings of similar type in the nineteenth and early twentieth century may be considered for suitability on similar buildings. Original color schemes for any given building may be determined by professional paint analysis and when so determined are always appropriate for that building.

**10. Relationship of architectural details.** Architectural details generally relate to style. The majority of the buildings in the district are from the Victorian period and are of the Italianate, Second Empire, Queen Anne and Richardsonian Romanesque styles. Porches, window hoods and trim, cornices, dormers, turrets and gables are frequently treated with stylistic details in stone, wood, or brick, Neo-Georgian, arts and crafts and prairie buildings display simpler detail, usually around the windows, cornice, or within panels, in general, buildings in the district are rich in architectural details.

**11. Relationship of roof shapes.** A multiplicity of roof types exist, and frequently within the same building. The predominant forms of roof are the hipped, mansard and gabled varieties, frequently punctured with dormers, sometimes with intersecting gables and conical roofs over towers. Porch roofs are in keeping with the style of the house. Victorian buildings generally have roofs of greater complexity than those of later styles in the district. Some commercial buildings and apartment buildings have flat roofs not seen from the street.

**12. Walls of continuity.** Primary walls of continuity are created by consistent setbacks of adjacent building facades. Where there are rows of intact buildings, primarily on stretches of Trumbull, a wall of continuity exists; where there have been many buildings removed, primarily of Lincoln, the original wall of continuity is destroyed. The regular placement of O.P. lighting poles on Trumbull creates a secondary wall of continuity; this does not exist on Lincoln.

**13. Relationship of significant landscape features and surface treatments.** The Lincoln streetscape consists of a seventy-foot right-of-way with the widths of tree lawns varying by block, although most are narrow. The Trumbull right-of-way is eighty (80) feet; tree lawns are also narrow. The Gibson right-of-way is mostly forty (40) feet wide and serves primarily as an alley to the houses on the east side of Lincoln. Characteristic treatment of individual properties is a flat or slightly graded shallow front lawn area in grass turf subdivided by a straight concrete walk leading to the front entrance and a concrete walk along the side of the building; there are very few driveways, none being original. On Trumbull, tree lawns are graded up to the public sidewalk, which is approached from the curb by a concrete step. Sidewalks are concrete; alleys are either paved in concrete, asphalt or brick. Curbs on Lincoln south of Selden are concrete and north of Selden are red stone; those on Trumbull are primarily red stone. Lighting poles are of the O.P. variety on Trumbull and on Lincoln are modern steel poles atop wooden telephone poles. Black wrought iron fencing is occasionally used for front yard fencing-, modern chain link fences predominate in the district. They are frequently used along the rear property line, such as along Gibson, sometimes with other types of fencing along the sides and front. Stockade and wood board fencing is used occasionally along rear and side lot lines. Some buildings, especially on Trumbull, have chain link fencing running along the front lot lines. Wrought iron balusters and railings with hedges behind front the former Scripps Estate at the southwest corner of the district. Shrubs and plantings in front of fences and along the sides of fences on corner lots throughout the district are also common.

**14. Relationship of open space to structures.** Large amounts of open space have been created by demolition of structures. Both the northern and southern boundaries of the district are surrounded by open field. Ample side yards have been created where previously there would have been houses, primarily on Lincoln. Most properties have shallow rear yards, with the primary exception of those fronting on Selden and the larger apartment buildings, which have no yards

except where vacant land around them has been created due to demolition. There are a few garages along the rear lot lines. The Scripps Carriage House on Brainard near Trumbull stands alone without the Scripps House, which was demolished. In the visual sense the large areas of open space do not read as having function, but seem to demand appropriate new infill construction.

**15. Scale of facades and facade elements.** The scale of houses in the district range from small to large. The elements within the moderate to large scale Victorian building divide their facades into large segments, such as towers, gables, dormers, verandas and bays. Details within those elements are usually small scaled. The small scaled colonial revival apartment building on Trumbull has a large scale applied portico. Prairie and Neo-Georgian facades are moderate in scale with restrained detail within. Apartment buildings range from small to large in scale.

**16. Directional expression of front elevations.** Directional expression often relates to style. The majority of buildings in the district have vertically expressed front facades. Duplexes and small multi-unit buildings of any style may be horizontal or neutral in expression, excluding the roofs, but vertical projections above the eaves, such as gables, turrets and dormers, sometimes contribute to a vertical appearance.

**17. Rhythm of building setbacks.** Setbacks are usually consistent within each block but, due to building demolition, there is little consistency of rhythm in the streetscape. Large apartment buildings and later commercial buildings are not at the setback of the older houses; they are closer to the sidewalk. Buildings fronting on Selden are also close to the sidewalk.

**18. Relationship of lot coverage.** The original relationship of structures to land has been altered by building demolition. Frequently several lots are combined to form one large lot or side lot. Buildings occupy approximately between forty (40) to ninety-five (95) percent of their original building sites, not including vacant lots that may have been later added to the property.

**19. Degree of complexity within the facade.** The degree of complexity has been determined by what is appropriate for a given style. The Victorian buildings exhibit complex massing, multiple roof forms, colors, materials, and textures within their facades. Other styles are less complex.

**20. Orientation, vistas, overviews.** Most buildings are oriented towards the north-south avenues, Lincoln and Trumbull, with the primary exception being on Selden, where many of the buildings are oriented towards Selden. The large apartment buildings are located in the southern portion of Lincoln. The building in the Trumbull Avenue Presbyterian Church Historic District across from the southeast corner of the district provides visual terminus for the district. Vacant land at the north and south ends outside the district provide a physical and visual buffer. The Jeffries Public Housing is to the east of the district. Where they exist, garages are generally oriented towards the alley but may also be reached from the front.

**21. Symmetric or asymmetric appearance.** Few buildings are symmetrical in appearance but most have a balanced composition. The Victorian buildings generally exhibit an asymmetrical appearance. Classically derived, prairie, and arts and crafts buildings are generally symmetrical.

**22. General environmental character.** Woodbridge Farm is a pocket of primarily late Victorian middle-class residential architecture and later apartment buildings off of Grand River and Martin Luther King Blvd. Due to the loss of original housing, the appearance of the neighborhood is altered; there is no longer an intact streetscape; instead, some blocks read as individual houses. Visually, appropriate infill construction seems demanded. The Jeffries Homes creates a visual boundary to the east; the Woodbridge Neighborhood to the west provides continuity to the Woodbridge Farms Area. The character of Trumbull Avenue is slightly more commercial than Lincoln due to the intrusion of small scale commercial buildings and some institutional uses located in formerly residential buildings.

## RECOMMENDATION

Staff recommends that the Commission find the project scope, as proposed, to be appropriate as it meets the following Secretary of the Interior's Standards for Rehabilitation:

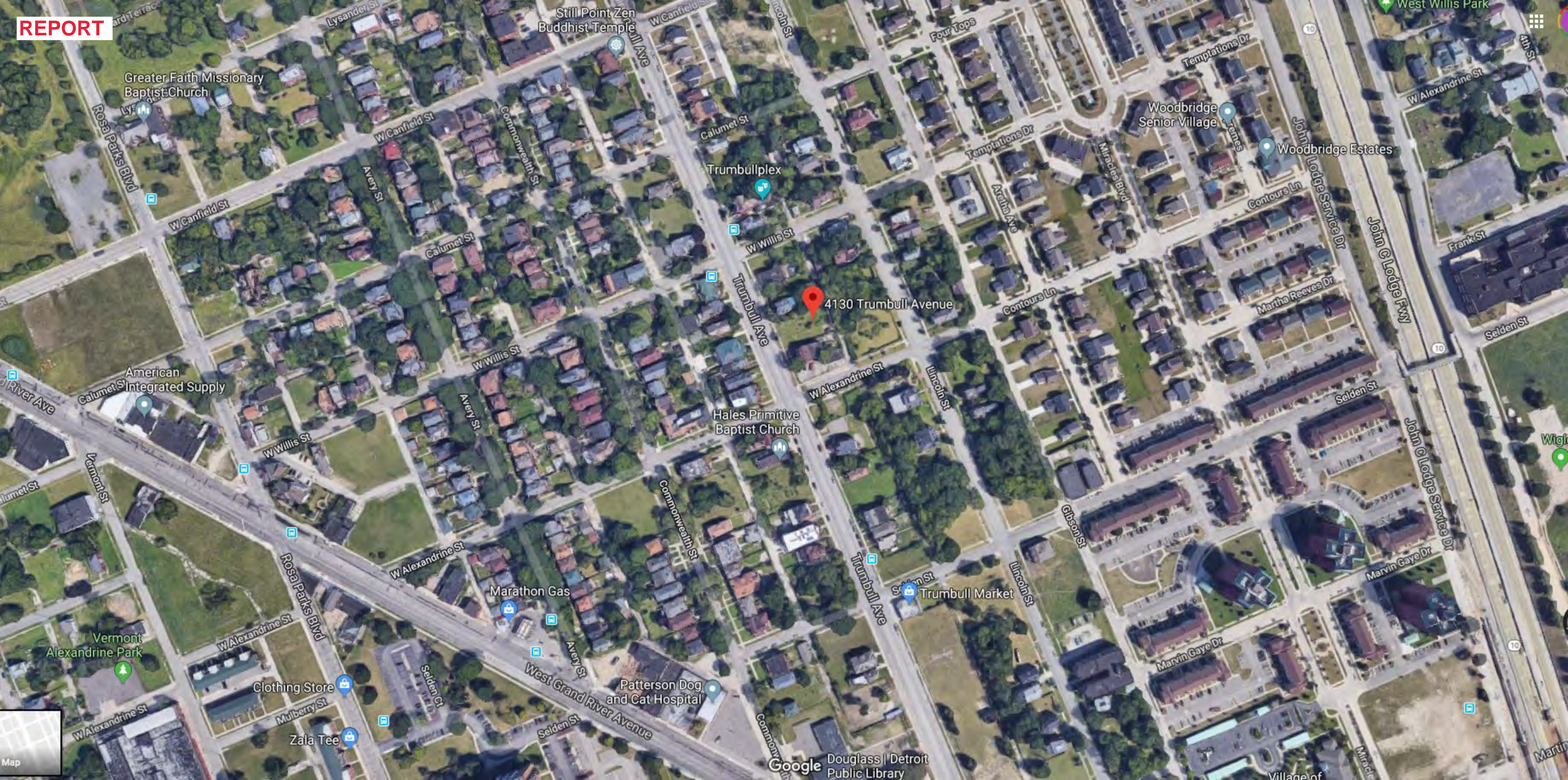
- *9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its*

*environment.*

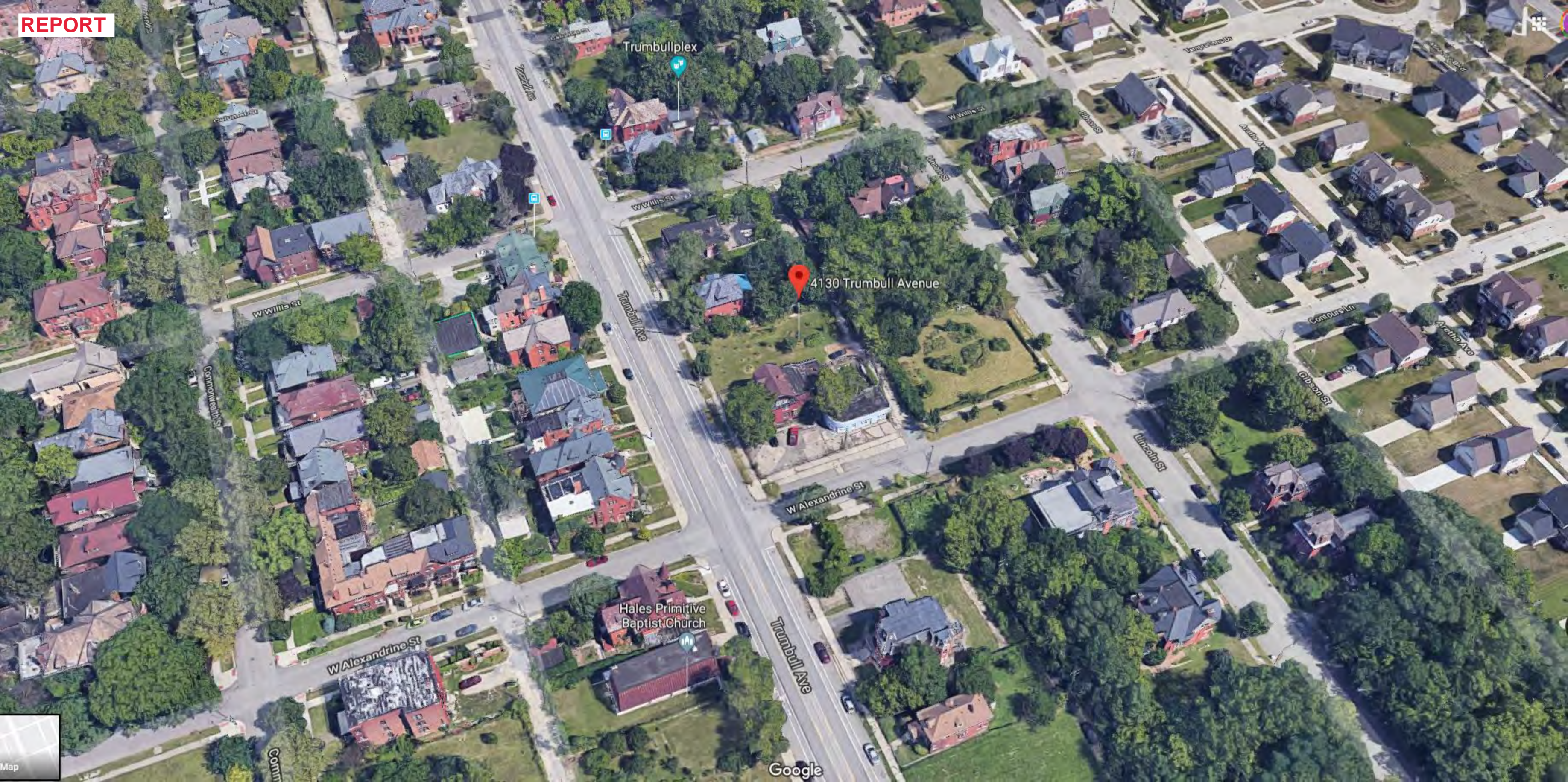
However, staff recommends that the Commission issue this COA with the following conditions:

- Applicant to submit all building material and product cut sheets/brochures for staff review prior to the issuance of the COA.
- HDC staff shall be afforded the opportunity to review and approve the final construction documents prior to the issuance of the COA.









Trumbullplex

4130 Trumbull Avenue

Hales Primitive Baptist Church



























## 4130 TRUMBULL AVENUE | DETROIT

TEKTON DEVELOPMENT

**Project Narrative:**

The project located at 4130 Trumbull is a new construction, multi-family residential infill project. The structure is designed as a 3-story structure with two residential units on each of the floors. The front facade motif is planned to employ mostly brick and is accented with glass, wood, and metal siding in order to effectuate a historically considerate, yet clean and lively aesthetic. The residential units will be flat, apartment-style and are approximately 1,050 square feet. There will be a 6-car garage in the rear offering one space per unit for the resident's parking. The garage will be accessed through the rear alley.

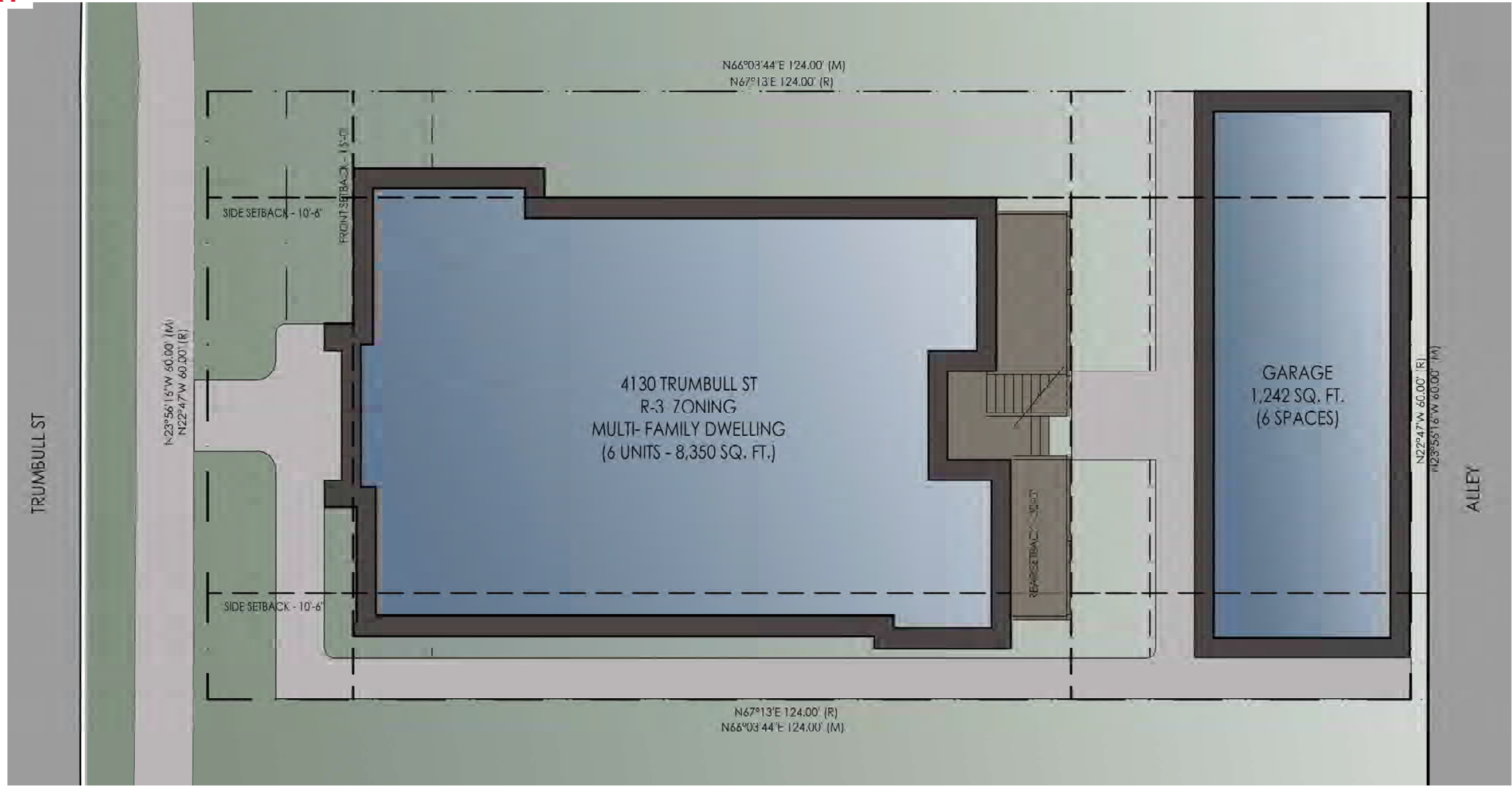
The floor plans within this project are designed to maximize the living experience of the resident. The singular goal is to provide serenity and privacy while maintain a strong connection to the Woodbridge neighborhood at large. The plans offer great natural light through, large windows in every room and two separate large balconies. One directly accessible from the living room and one off the master bedroom as well. As is required within quality contemporary design, the plans offer an open floor plan and have great ceiling heights topping out at 10 feet. The kitchens present stone counter tops and stainless-steel appliances as standard appointments. The living areas offer hardwood floors throughout the living spaces and have ample closet space. These units will be structured as condominium units and will be sold at completion of the project to residential homeowners.



SITE VIEW







SITE PLAN & ZONING

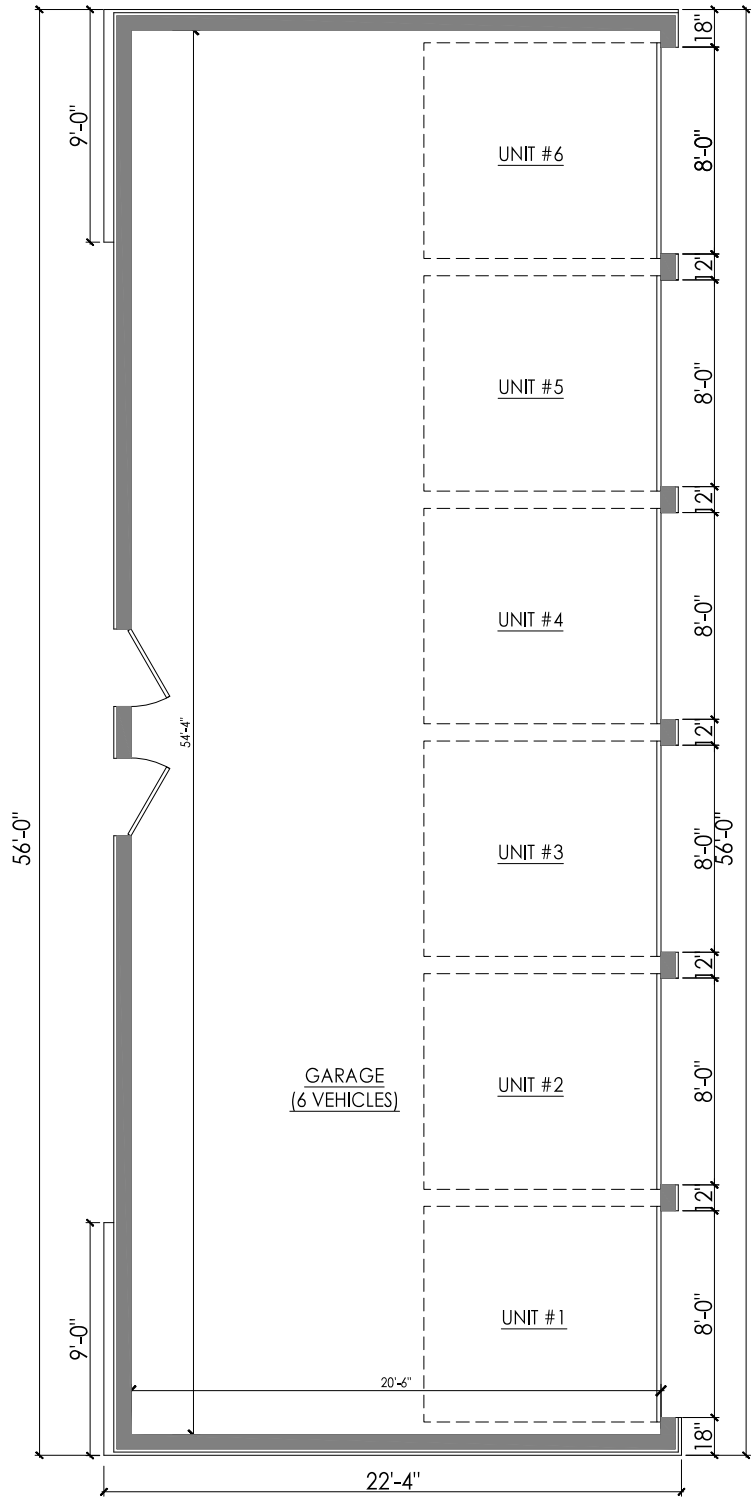
ZONING:	R-3 Zoning District: Woodbridge Farm Historic District
USE:	Multiple-Family Use Allowed by Right
DIMENSION STANDARDS:	Minimum Lot size Dimensions: Seven thousand (7,000) square feet & Seventy (70) feet in width - Actual Lot Area= 7,440 square feet Front Setback: 20 feet - Actual = Contextual Setback Aligned with Adjacent Buildings 15 feet Rear Setback: 30 feet Side Setback: Formula A $\frac{\text{building length} + 2 (\text{building height})}{15} = \text{Actual} = \frac{70 \text{ feet} + 2 (40 \text{ feet})}{15} = 10'-6"$
OFF STREET PARKING: FAR MAXIMUM:	Contextual Height Restriction 4 (Located within .5 miles of high frequency corridor) Actual = 6 provided in rear of property .7 Lot area ( + 1/2 Adjacent Alley) = 8,040 square feet X .7 = 5,628 square feet allowed - Actual = 4,147 sf (61-13-15 (1) Alley As Part of Lot - Alley width 20 feet)
RSR REQUIRED:	.12 Lot area ( + 1/2 Adjacent Alley) = 8,040 square feet X .12 = 965 square feet required - Actual = 2,246 sf (61-13-15 (1) Alley As Part of Lot - Alley width 20 feet)



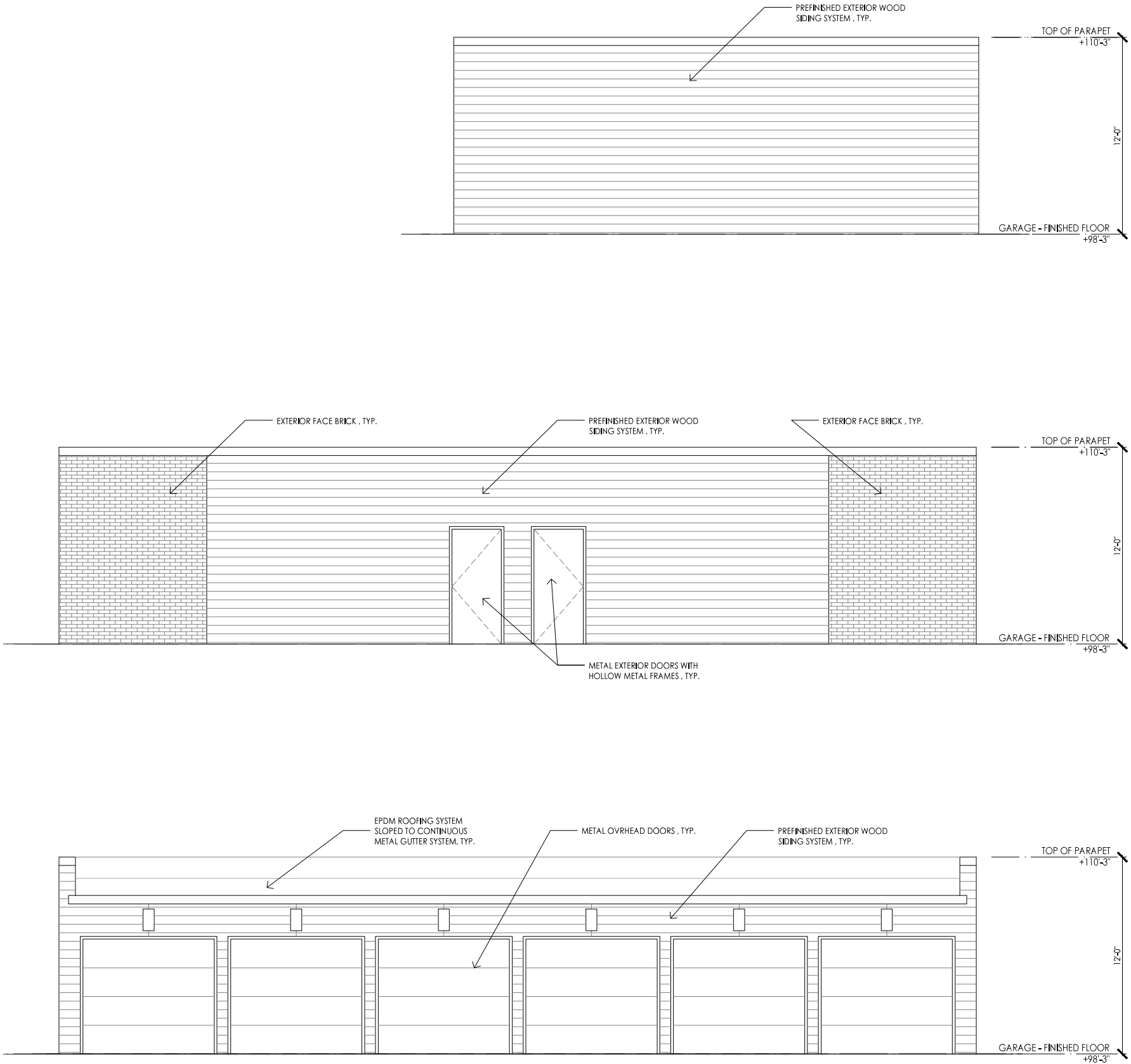


TYPICAL FLOOR PLAN LAYOUT

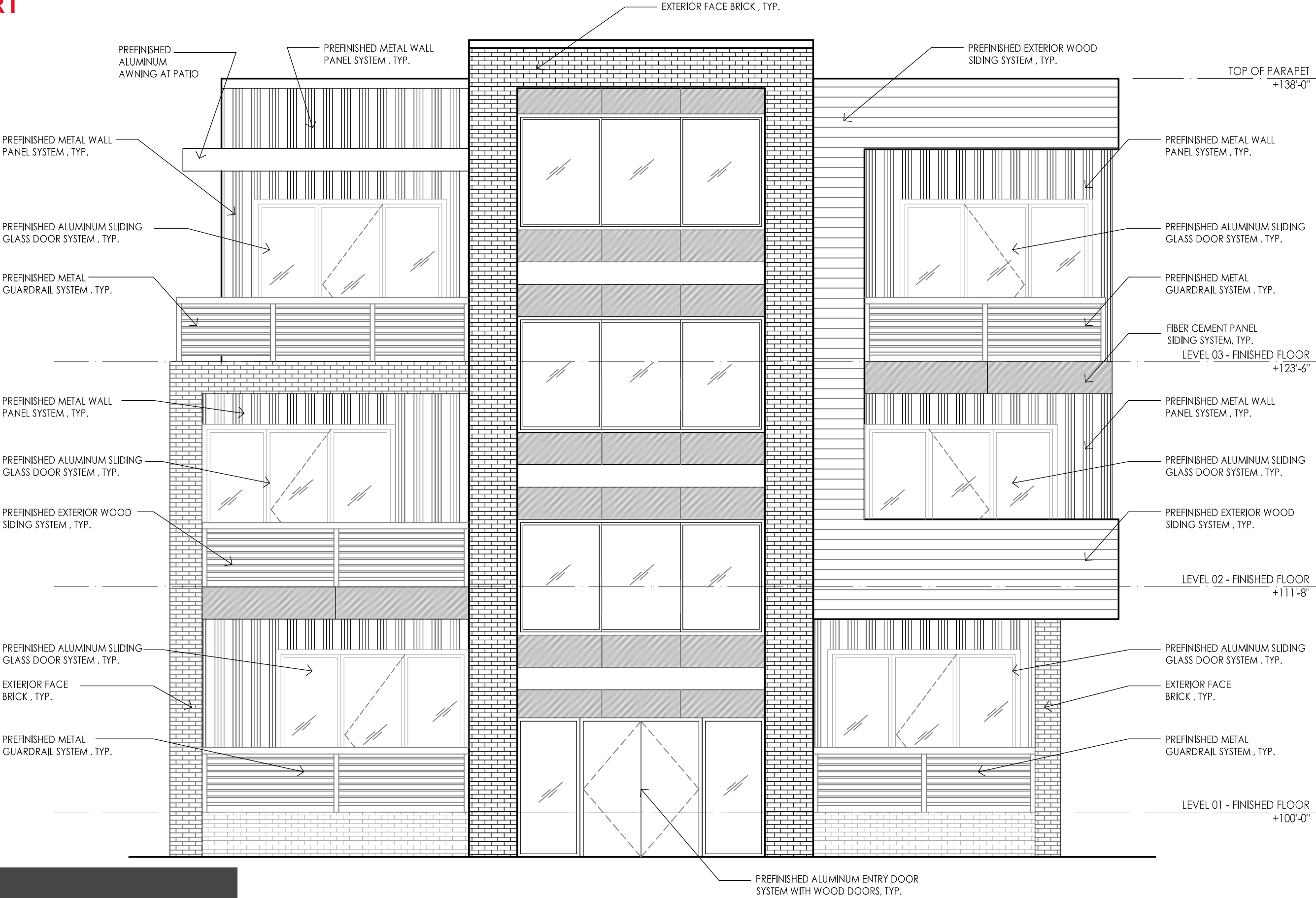




GARAGE DETAILS

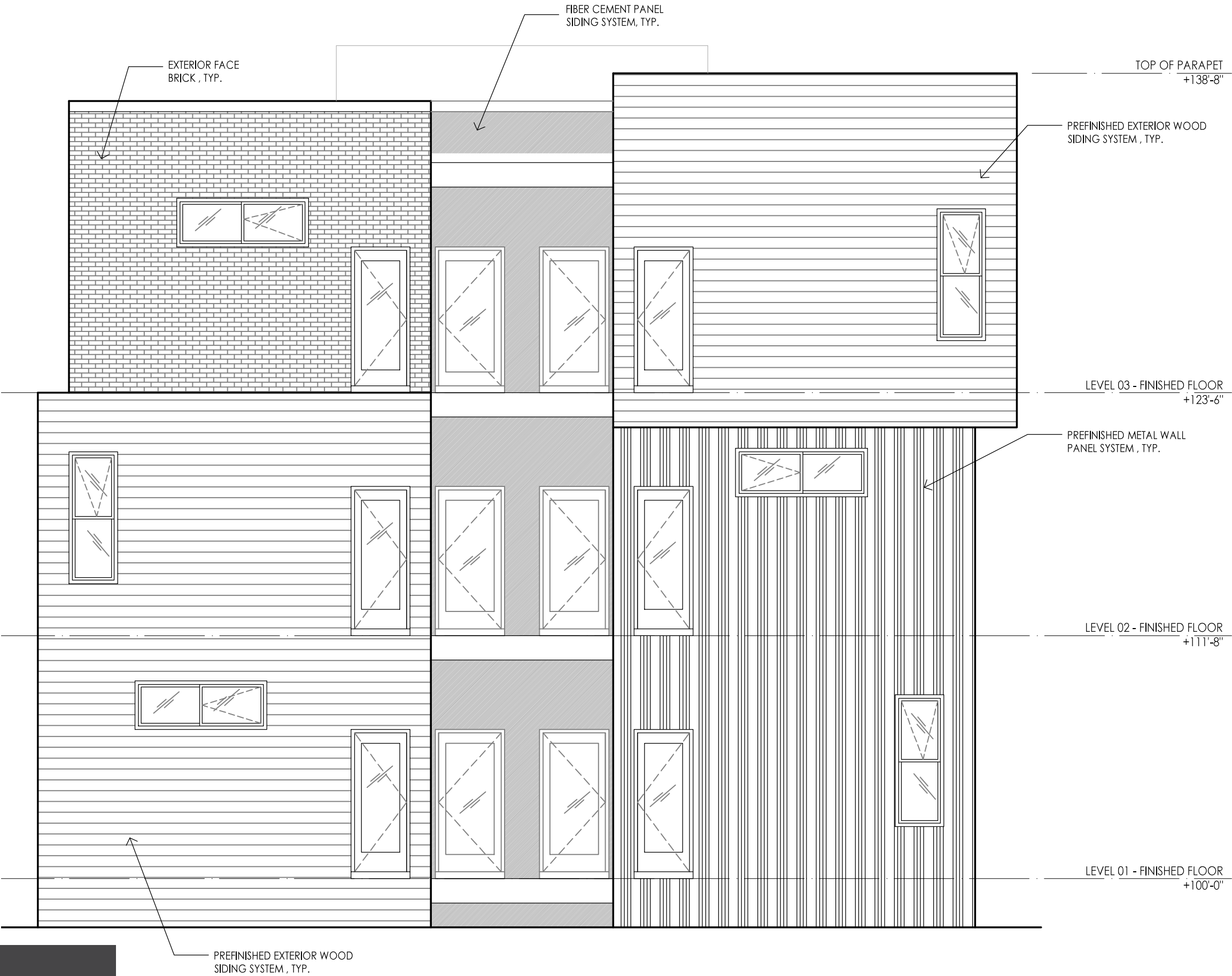






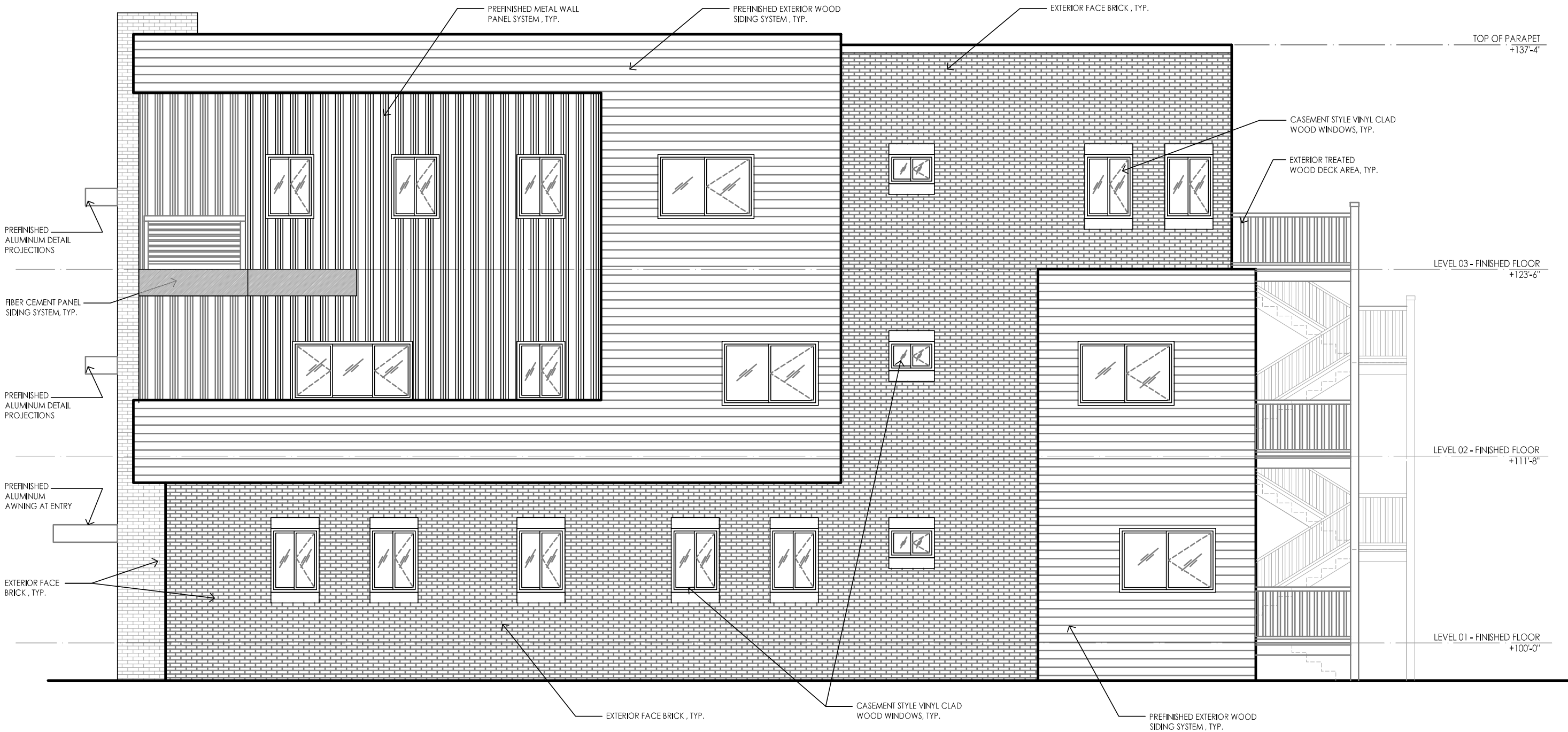
EXTERIOR ELEVATION - EAST





EXTERIOR ELEVATION - WEST





EXTERIOR ELEVATION - SOUTH

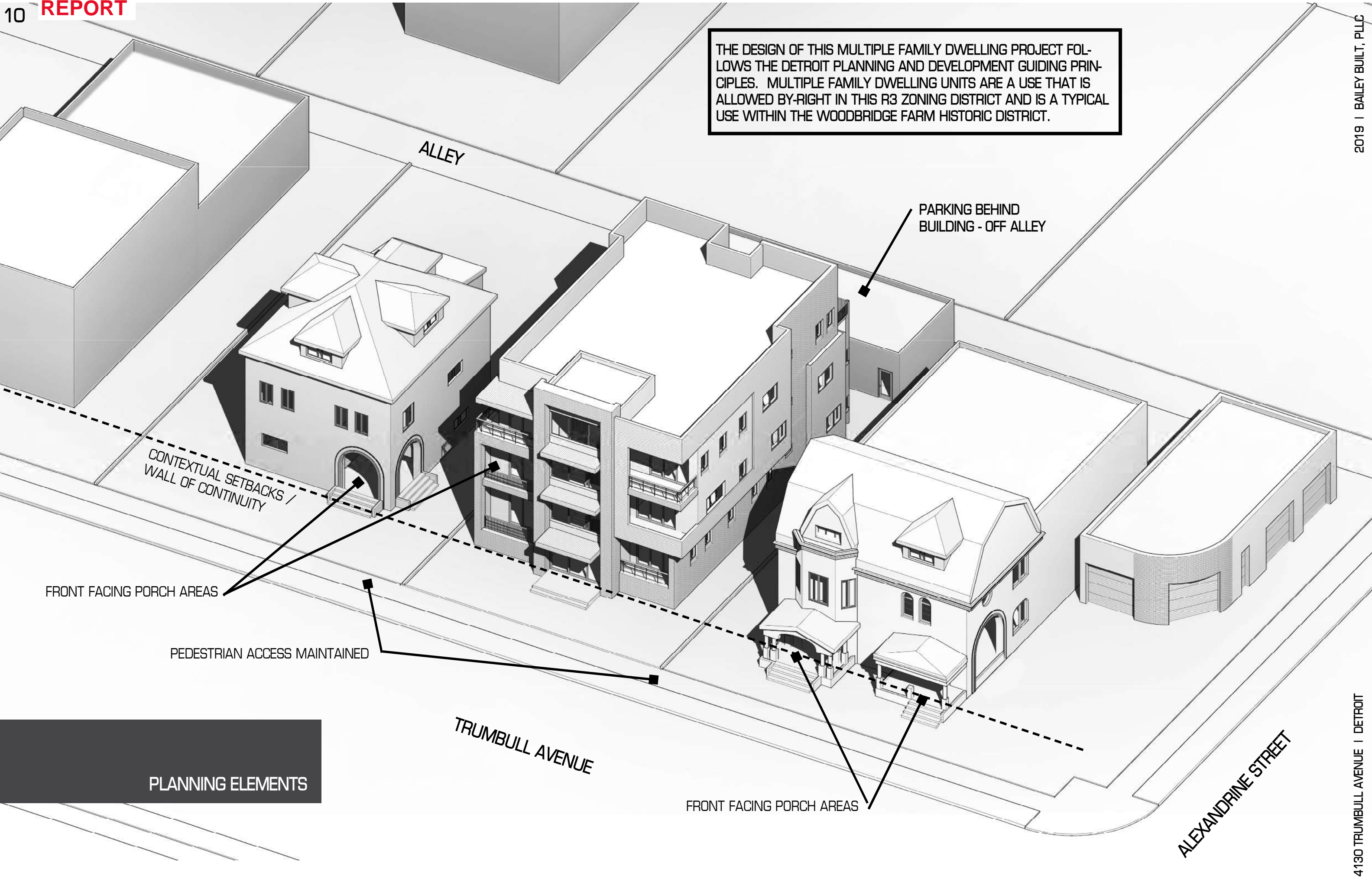




EXTERIOR ELEVATION - NORTH



THE DESIGN OF THIS MULTIPLE FAMILY DWELLING PROJECT FOLLOWS THE DETROIT PLANNING AND DEVELOPMENT GUIDING PRINCIPLES. MULTIPLE FAMILY DWELLING UNITS ARE A USE THAT IS ALLOWED BY-RIGHT IN THIS R3 ZONING DISTRICT AND IS A TYPICAL USE WITHIN THE WOODBRIDGE FARM HISTORIC DISTRICT.



FRONT FACING PORCH AREAS

PEDESTRIAN ACCESS MAINTAINED

PARKING BEHIND  
BUILDING - OFF ALLEY

CONTEXTUAL SETBACKS /  
WALL OF CONTINUITY

TRUMBULL AVENUE

ALEXANDRINE STREET

FRONT FACING PORCH AREAS

PLANNING ELEMENTS



1. **Height.**

Multi-unit apartment buildings in the Woodbridge Farm Historic District range from two (2) to five (5) stories. Standing at 40 feet with three (3) stories, the proposed structure is average to short height for an apartment or multi-unit building within the district.

2. **Proportion of buildings front facades.**

Three (3) story multi-unit buildings are often wider than tall within the Woodbridge Farm Historic District. The proposed structure is 46'2" wide by 40' tall, thus is in proportional adherence to the district facades. The design also utilizes a center element at the entry that is taller than the adjacent wall on the front façade like a tower element. This element is drawn from the other elements like turrets, towers, and gables utilized in existing buildings within the district.

3. **Proportion of openings within the facade.**

The front façade design of the proposed building contains voids in the form of windows and doors that constitute an area of approximately 30% percent of the of the façade and is in keeping with the other buildings within the district. Typical void proportions within the district range between 15-35%. The proportion of the windows in the design are generally square in appearance with some elements that are more horizontal, which are seen in the Queen Anne and Romanesque style buildings within the district that have some square and/or arched openings in their facades. A great variety of sizes, shapes, and groupings of openings exist within the district. The proposed window design and proportions are in keeping with the district.

4. **Rhythm of solids to voids in front facades.**

Within the District, houses display a great amount of freedom in the placement of openings within the facades. The design of the proposed structure takes its cues from these buildings and arranges the voids in a regular, yet asymmetric and visually interesting manner.

5. **Rhythm of spacing of buildings on streets.**

The design of the proposed building places the new building on a site between two existing structures along Trumbull Avenue. The alignment of the new building is consistent with the contextual front setback of the adjacent buildings. The side lot lines are between five (5) and ten (10) feet and reestablish the rhythm that is seen in the more intact streetscapes of other parts of Trumbull where there are still rows of houses.

6. **Rhythm of entrance and/or porch projections.**

The design of the proposed project incorporates front facing porches on each of the 6-units of the building. Porches are an integral component of the District's make up as porches exist on all the residential buildings within the District. The variety of the porches within the proposed project assist in providing a contemporary interpretation of the houses and multi-unit buildings that exist in the district. The design also includes rear porches or decks at the rear of the building as these exist on most of the structures throughout the District as well.

7. **Relationship of materials.**

The design of the proposed building creates a contemporary version of existing building designs within the district that utilize utilizing masonry (brick) and wood siding as the primary cladding elements on the front façade and entire building.

8. **Relationship of textures.**

Existing buildings within the district have use a variety of building materials from brick, varieties of stone, wood siding, stucco, slate, and clapboard siding, some of which utilize multiple materials on the same building, creating a streetscape with unique visual and textural interest. The consistent execution within the District of utilizing several materials to create a rich textural effect is the largest design muse for the proposed structure. The proposed design creates a contemporary version of existing building designs within the district, utilizing masonry (brick) and wood siding as its primary cladding elements, and incorporates other materials as well that contribute and continue the unique visual and textural interest along the streetscape of Trumbull Avenue as a complimentary member to the District while honoring the District's heritage by not imitating it, but advancing its interpretation.

9. **Relationship of colors.**

Light gray stone and red stone are the most common colors presented on buildings within the district. The design of the proposed building creates a contemporary version of existing building designs within the district by drawing on these base colors and incorporating Gray hues from the masonry and pairing it with natural redwood stain as the predominate colors of the design. Orange-red is typically seen as a brick color or paint color; the proposed design expresses it as the color for the wood siding on the building. The color gray is typically the color of the masonry used on existing buildings, the new design uses gray in the masonry color and in the metal siding color.

10. **Relationship of architectural details.**

The design of the proposed building utilizes its own unique vocabulary of details that the express themselves in conversation with the details that were used to express themselves on the more traditional designs in the District. The proposed design makes use of architectural projections along each façade to create visual interest by either utilizing different building materials or distance from the main wall, much like the use of porches, bay windows, window hoods, and cornices were used create visual interest in traditional design. The new design incorporates simplified details around the doors, windows and wall terminations as is seen in some buildings around the district of the later styles.



11. Relationship of roof shapes.

Commercial buildings and apartment buildings around the Woodbridge Farm Historic District have flat roofs not seen from the street. The proposed building has a flat roof design in this conforming style.

12. Walls of continuity.

The proposed project is designed with total alignment of the structure building to front setback of the adjacent buildings. This direct alignment will reinforce the primary wall of continuity on this block of Trumbull.

13. Relationship of significant landscape features and surface treatments.

The proposed project is designed to be in keeping with the landscape and surface treatments that exist along Trumbull Avenue. These elements will consist of a concrete walk up to the front entrance, a concrete walk along the side of the building to access the rear of the property, and a slightly graded front grass lawn area with shrubs and other plantings. All existing landscape elements in the front tree lawn will remain and the garage for parking is at the rear of the property accessed through the alley.

14. Relationship of open space to structures.

The proposed project is to utilize a building site that has been vacant. The design for the project recreates the streetscape and visual continuity along this block of Trumbull Avenue and is an appropriate infill project for this district.

15. Scale of facades and facade elements.

The design for the proposed building has a large central tower-like element for that marks the entry to the building and breaks up the front façade into smaller sections or segments. The smaller segments express themselves differently, whether as a recess or building projection, which can be window elements or porches for the units. These types of elements are similar in nature and use as the expression of the elements of traditional design such as gables, dormers, verandas, and bays. The overall scale of the proposed multi-family structure is similar to other multifamily structures within the district.

16. Directional expression of front elevations.

The design of the proposed building has a neutral-to- vertical expression of the façade. This vertical expression is consistent with the majority of buildings within the district.

17. Rhythm of building setbacks.

The proposed project and building are designed to be in line with the contextual front setbacks of the adjacent buildings to the North and South of the site. This design recreates the consistency along the streetscape that has been missing along this block of Trumbull Avenue.

18. Relationship of lot coverage.

Sites within the District occupy between 40% to 95% percent of their original building sites. The proposed multifamily structure and its buildings occupy 55% of the building site. This lot coverage amount conforms to the District standards.

19. Degree of complexity within the facade.

With the District, the degree of complexity is determined by what is appropriate for the given style represented. The design of the proposed structure has a degree of complexity that is is consistent all around the building with the use of massing and a variety of materials, colors and textures. The contemporary design relatively simplified relative to some of the buildings within the District, but is contextually appropriate given it's more contemporary style.

20. Orientation, vistas, overviews.

The proposed building is oriented towards Trumbull Avenue to the West with its front facing porches and pedestrian access. The garage for parking is at the rear of the property with access off the alley. The proposed design is in keeping with most buildings in the district which are oriented towards the main north-south avenues.

21. Symmetric or asymmetric appearance.

Few buildings within the Woodbridge Farm Historic District are symmetrical in appearance, but most have a balanced composition. Many buildings exhibit an asymmetrical appearance. The proposed structure draws its asymmetry from within the district, but also is composed as a balanced design. The design therefore conforms to the asymmetric, yet balanced design of the District.

22. General environmental character.

This project is designed to be a contemporary version of the traditional building designs seen within the district. The project will help recreate the streetscape along this portion of Trumbull Avenue that has been missing and is a wholly appropriate solution and infill to vacant lot that currently exists and is ready to take its place in the district.





5 STORY MULTI-UNIT BUILDING



HORIZONTAL WINDOW GROUPINGS

PORCH ELEMENTS

CONTEXT WITHIN DISTRICT

EXISTING BUILDINGS WITHIN THE DISTRICT  
DISPLAY FRONT FACING PORCHES, BAY  
WINDOWS, ARCHITECTURAL PROJECTIONS,  
AND UNIQUE ASYMMETRIC FACADES



HORIZONTAL WINDOW GROUPINGS

ASYMMETRICAL FACADE & VOID PLACEMENTS



ARCHITECTURAL PROJECTIONS







ASYMMETRICAL FACADE & VOID PLACEMENTS



HORIZONTAL WINDOW GROUPINGS



PORCH ELEMENTS



PORCH ELEMENTS



ARCHITECTURAL PROJECTIONS



3 STORY MULTI-UNIT BUILDING



ASYMMETRICAL FACADE & VOID PLACEMENTS



EXISTING BUILDINGS  
IN THE AREA ADJA-  
CENT TO THE DISTRICT  
DISPLAY FRONT FAG-  
ING PORCHES, BAY  
WINDOWS, ARCHITEC-  
TURAL PROJECTIONS,  
AND UNIQUE ASYM-  
METRIC FACADES



BUILDING LOT & ADJACENT BUILDINGS



ADJACENT BUILDING TO THE NORTH OF BUILDING LOT



BUILDING LOT



ADJACENT BUILDING TO THE SOUTH OF BUILDING LOT



3D VIEW

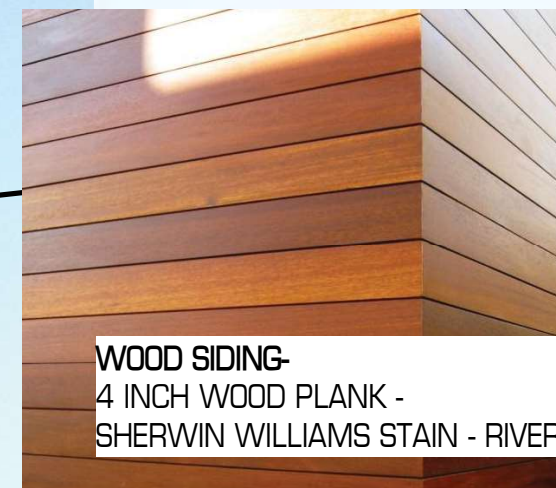




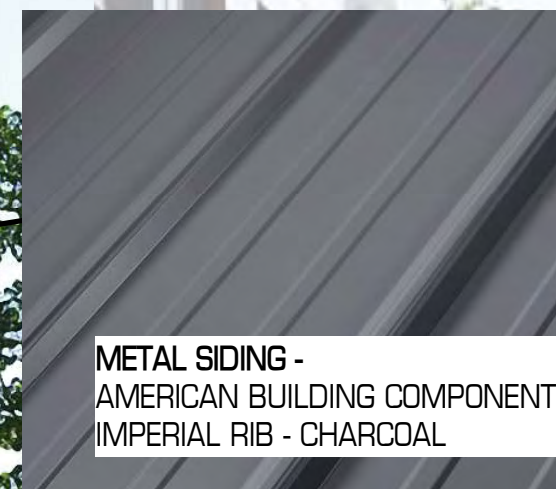
## BUILDING MATERIALS



ALUMINUM FRAMED GLAZING-  
WOJAN - 950 SERIES -  
HORIZONTAL SLIDER TYPE (BLACK)



WOOD SIDING-  
4 INCH WOOD PLANK -  
SHERWIN WILLIAMS STAIN - RIVERWOOD



METAL SIDING -  
AMERICAN BUILDING COMPONENTS -  
IMPERIAL RIB - CHARCOAL



BRICK VENEER-  
BELDEN BRICK -  
BLACK DIAMOND VELOUR







# REPORT

## City of Detroit

### CITY COUNCIL

Historic Designation Advisory Board

#### PROPOSED WOODBRIDGE FARM HISTORIC DISTRICT

##### Final Report

The proposed Woodbridge Farm Historic District is a primarily residential area located approximately two miles from downtown Detroit. It consists of approximately 50 primary buildings on the east side of Trumbull Avenue and both sides of Lincoln from Canfield to Grand River. It is already included in the Woodbridge Historic District listed on the National Register in 1980. At the southwest corner is the landmark Trumbull Avenue Presbyterian Church, which was locally designated in 1982.

**BOUNDARIES:** The boundaries of the proposed district are as shown on the attached map and are as follows:Boundaries:

Beginning at a point, that point being the intersection of the centerline of Brainard and the centerline of Trumbull Ave.; thence easterly along the centerline of Brainard to its intersection with the centerline of the north-south alley between Trumbull and Lincoln; thence southerly along the centerline of said alley to its intersection with the southerly boundary, extended east and west, of Lot 16, Hodges Bros. Sub of OLs 98-99-102 & 103 of the Woodbridge Farm, (L.1 P. 308); thence easterly along said lot line as extended to its intersection with the centerline of Lincoln Ave.; thence northerly along the centerline of Lincoln to its intersection with the centerline of Brainard; thence easterly along the centerline of Brainard to its intersection with the centerline of Gibson; thence northerly along the centerline of Gibson to its intersection with the centerline of Calumet; thence westerly along the centerline of Calumet to the north-south alley lyuing between Lincoln and Trumbull; thence northerly along the centerline of said alley to its intersection with the north line, extended east and west, of Lot 130, Hodges Brothers Sub. of OLs 98-99-102 & 103 of the Woodbridge Farm (L.1 P.308); thence westerly along the northerly line of said Lot 130 as extended to iuts intersection with the centerline of Trumbull; thence southerly along the centerline of Trumbull to the point of beginning.

**HISTORY:** Woodbridge Farm was named in recent years for its original landowner, the former territorial governor of Michigan from 1819 to 1820, William Hull Woodbridge. In addition to its historic architecture, Woodbridge Farm serves as a historical bench mark to pre-automobile, turn-of-the-century Detroit.



Grand River Ave. was one of the first roads in the Michigan Territory, dating all the way back to its authorization by Congress in 1832. First a primitive plank road, the franchise was opened in 1851, extending fifty miles out of downtown Detroit. All of the Woodbridge neighborhood, including that on the west side of Trumbull, was annexed to the city of Detroit by 1860. One of the city's first street car lines was a privately operated horse-drawn affair that opened in 1864 and ran as far as the Detroit, Monroe and Toledo rail road tracks on the north side of the neighborhood. The Grand River line opened in 1868 and the Trumbull Avenue line opened in 1886.

Woodbridge Farm was subdivided and platted in 1871 by the Hodges Brothers, Charles Carroll Hodges and Henry Clay Hodges. They purchased a large part of the Woodbridge Farm north of Grand River to Hancock in what was then considered to be "the northern suburbs of Detroit." They donated a strip 70' wide as a street and gave it the name "Lincoln" after their hero, President Abraham Lincoln. In fact, both brothers embraced the newly formed Republican party; Charles C. Hodges attended the 1860 convention where Lincoln was nominated and Henry Clay Hodges was present at the meeting known as "Under the Oaks" in Jackson, Michigan where the Republican party was founded.

Henry Clay Hodges was born on March 2, 1828 in South Hero, Vermont; his brother Charles Carroll Hodges was born on July 22, 1830. Henry came to Detroit in 1850 but left to earn a law degree in Wisconsin. Upon returning to Detroit in 1862, he entered into partnership with his brother Charles and Edward Barker, under the name of Barker, Hodges and Brother. This insurance brokerage was the agency for Connecticut Mutual Life Insurance Company of Hartford for the states of Michigan, Wisconsin, Iowa and Minnesota. Barker retired from the firm in 1864, and it became known as Hodges Brothers.

The Hodges Brothers were among the pioneers in the real estate business in Detroit. Not only did they subdivide the Hodges Subdivision, they also developed some of the lots by building and selling homes themselves. The Detroit Post and Tribune ran weekly illustrated newspaper ads of "...elegant new modern brick houses on Lincoln Avenue ... location very desirable at the low price of \$6,500." In addition to their residential real estate, the Hodges Brothers built the Hodges Building at State and Griswold Streets and they also erected an apartment building named the Henry Clay Apartments at John R. and Center streets 1912 (in the Madison-Harmony Historic District).

The Hodges Brothers prospered through their insurance and real estate businesses and parlayed their profits into other profitable endeavors. They were associated with "one of the greatest industries in Detroit, the Detroit Steam Radiator Company." They purchased the business of John R. Grout, manufacturer of lubricating devices, and in 1882 organized and incorporated the Detroit Steam Radiator Co. Henry C. Hodges



became President; he was superseded by his son, Charles H. Hodges, in 1906. This company pioneered the manufacturer of cast iron radiators. The company was sold to Detroit Radiator Company, subsequently becoming one of its main units.

On top of all their business and political activities, the Hodges Brothers were civic minded. Henry Clay Hodges worked on the idea of establishing a grand boulevard with David M. Richardson, which eventually became a reality. It is a wonder that the Hodges brothers also found the time to develop their talents and interests; Henry Clay Hodges published works on astrology and Charles Carroll Hodges was a painter who assisted in organizing the Watercolor Society of Detroit. He was also a good singer who was one of the founders of the Philharmonic Society in Detroit. Charles died in 1901; Henry died at the age of 92 in 1919.

Planned development of the proposed Woodbridge Farm Historic District area began about a decade earlier than most of the Woodbridge neighborhood to the immediate west, with the houses built speculatively by the Hodges Brothers beginning in the early 1870's. Those who originally occupied the houses in Woodbridge Farm tended to be merchants, professionals, industrialists, and widows. Among them were John B. Wagner, one of five brothers who founded Wagner Company Bakery; Horace Hitchcock, partner in Hitchcock, Esselstyn & Co., wholesale woolens and tailors; Lowell E. Thompson, dealer in sewing machines, pianos and organs; Henry D. Harris, conductor with Michigan Central Rail Road; Alvinzie Chamberlain, of M.H. Chamberlain & Co. wholesale wine and liquors; Louis Lang, proprietor of Michigan Steam Laundry, and Robert T. Teakle, builder.

Spacious lots laid out in the Hodges sub were 50' in width. By 1879, Lincoln was paved in white cedar block, a luxury at the time. Through the Hodges Brothers' efforts, Trumbull Avenue, then around 60' wide, was widened to 80'. This was accomplished by their donation of 10' on the east side and the donations of an equal amount by property owners on the west side. Trumbull Avenue, named in 1858 after Judge John Trumbull, father of the wife of Governor Woodbridge, was formerly designated Ninth Street. Building on Trumbull began in 1879 when James Scripps, founder and publisher of the Detroit News, built his home near the corner of Grand River. His fine home, with art gallery and chapel designed by Mason and Rice in 1891 and library by Albert Kahn in 1898, set the tone for the erection of other spacious houses on the avenue. Unfortunately, the Scripps House fell victim to arson in the 1980's, leaving just the carriage house today.

Many street names in the district underwent name changes after the property was subdivided by the Hodges Brothers. Maria, changed to Selden in 1882, was originally named after the sister of W.B. Wesson, a real estate entrepreneur and landowner who platted the W.B. Wesson Sub of the Lognon Farm (to the west of the Woodbridge Farm), in 1887. Fulton, which became Brainard in



1887, was originally named in 1853 after the Fulton Street of New York City. Brigham was named in 1852 after the middle name of W.B. Wesson; it later became Calumet. McLean, named after a friend of Albert Crane, a partner of W.B. Wesson named Archie McLean, became Willis in 1887.

The Woodbridge area survived as a middle class residential community through the Depression well into the 1930's. With World War II, however, the demand for housing in the city got greater with the need to house defense industry workers from nearby plants, and owners of large houses were encouraged to create apartments or rooms for rent in their homes. After the war, with the expansion of the suburbs, less affluent residents remained in the older housing, and Woodbridge, like many other communities in the inner city, began to deteriorate. Absentee landlords and deferred maintenance led to abandonment of some of the housing stock, much of which was subsequently demolished.

The deterioration of Woodbridge Farm and the Woodbridge neighborhood to its west accelerated in the 1950's and 60's as the adjacent areas were declared blighted and marked for clearance by urban renewal authorities. The Jeffries public housing project was built to its east, a high school and vacant urban renewal parcels are located to its north, and a largely abandoned Grand River Avenue commercial strip sits to its south. The Woodbridge neighborhood residents succeeded in having the residential area to the west designated for conservation as opposed to demolition through the formation of the Woodbridge Citizen's District Council, and funds became available for improvements to existing housing. However, the Woodbridge Farm district was not included in the Citizen's District Council area, although both areas are included in the Woodbridge National Register Historic District. Neighborhood Opportunity Funds became available to the Woodbridge Farm neighborhood in recent years and, in addition to private rehabs, have assisted in improving the condition of the area.

**ARCHITECTURE:** Architecture in Woodbridge Farm runs the gamut between 1870's Second Empire style single-family dwellings to 1920's apartment buildings. Below is a sampling of the buildings that comprise Woodbridge Farm.

1. 3684 Trumbull Avenue, Trumbull Apartments, 1901

This eight-unit, four-story apartment building at 616 Trumbull (old address) was constructed in 1901, according to permit #1291 issued to Charles K. Latham, a lawyer. Charles J. and Martha W. Holton were the owners of the property when the building was erected. The Holtons resided next door at 620 (old number) Trumbull. In addition to his real estate holdings, Charles J. Holton was in the wholesale cigars business. He owned the Trumbull Apartments until 1916, after which time it has had a succession of owners, the most recent being the Detroit Rescue Mission, Christian Guidance Center.



Original residents of the Trumbull Apartments included Frederick C. Schultz, vice president and general manager of Dickerson & Company, sellers of caps and furs; J. Whittaker & Company, contractors, Alexander McC. Guard, retired major, U.S. Army; and William F. Robinson, superintendent of Belle Isle.

The Trumbull Apartments is a four-story brick building measuring 42" by 70". It is Colonial Revival in style; the most unique feature about it is the two story portico attached to the front facade. Between the Ionic columns are balconies which flank the centrally located arched entry. The segmentally arched entrance opening is surrounded by stone quoins and a keystone. Splayed stone lintels with keystones cap the 8-over-one sash windows of the third and fourth story; a modillion cornice completes the front facade.

## 2. 3914 Trumbull Avenue, Abraham Kinney House, 1890.

Abraham S. Kinney, Jr., a patternmaker, had this house built by A.C. Varney, architect (permit #85) at an estimated cost of \$3500. The property had been in the Kinney family since 1873, when Abraham S. Kinney Sr. purchased it from the Hodges Brothers. Kinney Jr. purchased the property in 1889 from Kinney Sr.'s heirs. Unfortunately, Kinney could not enjoy his new house very long, since mechanics' liens were filed against him by the contractor, William H. Hollands & Sons, the architect, A.C. Varney, the builder, Armor Fair, the furnace supplier, E & J Austin, and Lucy Wiltsie, the painter. The property was sold out of the Kinney family to Frederick Ruehle in 1891; his heirs sold it to Francis H. Haberkorn, also a Ruehle heir, in 1894. It appears to have been leased and occupied by Martin Kelly, president of Palace Laundry Company, and then William Kelly, president of Roger J. Sullivan Co., carpets, stoves, desks, matting, oil cloths, for the majority of time under Haberkorn's ownership. Haberkorn sold it to Howard Pinkerton, veterinary remedies, in 1918, and the house continued to be leased through the 1920's and 30's.

The two-story house, by A.C. Varney, a prolific late 19th c. - early 20th c. Detroit architect, is red-painted brick on a random ashlar base and measures approximately 32' x 39'. It is Romanesque Revival in style, with a castellated silhouette. The north portion of the front facade has a square towerlike projection above the roofline, and the south portion has a round towerlike projection that creates a round bay with windows at the second story level. Fenestration is asymmetrical and varied; at second story level beneath the square tower is a large round-arched window and below at first story level is a round arched entry into the recessed entrance vestibule. Detail is mostly articulated in brick, such as the corbelling at parapet level. The sides and rear of the building are much simpler in design, as they are barely visible from the street.



Almon C. Varney designed a number of houses in Woodbridge; some of the larger ones are to his designs, such as 4209 Trumbull on the west side of the street. Varney was one of the authors of Our Homes and their Adornments, published in 1882.

### 3. 3966 Trumbull, c. 1875

3966 Trumbull is most likely one of the houses built by the Hodges Brothers in the mid-1870's for sale on the open market. It was sold to George W. Robinson, a foreman with Hubbard & King, lumber dealers, at a cost of \$6,000 in 1876. He gave half of his interest to John W. Robinson in 1878, but lost the property in foreclosure. Mark Flanigan, a contractor, purchased the property in 1880 and sold it to Addison R. Munger, vice-president of the Parker Transportation Company, in 1885. It appears through searching city directories that the house remained vacant for most if not all the time that Munger owned it; he finally sold it in 1898. In 1935 the building was utilized by Marr General Hospital, in 1965 it became the home of Trumbull General Hospital, and in 1974 it was owned by Southwest General Hospital. It has subsequently become a halfway house.

In style, the house is Second Empire, with its mansard roofs and Italianate detailing. It is brick and contains 2-1/2 stories, the attic being heavily fenestrated with double-hung sash windows within dormers. Above a set of such paired dormer windows in the towerlike south section of the front facade is a projecting upper stage containing a bull's eye or ocular window. The narrow windows of the front facade have ornamental segmental window hoods. The original porch has been replaced and the brick is now painted green.

### 4. 4130 Trumbull, Kittle House, 1889

H. M. Kittle of Kittle & Company, trunk and bag manufacturers, received the permit for this two-story brick building costing an estimated \$6000 on June 28, 1889. Hezekiah Maurice Kittle sold the property on a land contract in 1891 for \$7000 to Anna H. Neveux, whose husband George was the owner of George A. Neveux & Co., installment goods. It has had a succession of owners since.

Although an architect or builder has not been identified with this property, it resembles its neighbor, 4138 Trumbull in size and style. 4138 Trumbull was designed by George Dephew in 1891; given that Dephew designed other houses on both sides of Trumbull at around that time, it is reasonable to conjecture that he was the designer of 4130 Trumbull.

The Kittle House is Richardsonian Romanesque in style. Its rock-faced stone foundations firmly anchor it to the ground; belt courses, quoining and voussoirs also rough stone contribute to the rough, heavy character of the building. The round arch,



# REPORT

- 7 -

another characteristic of the Richardsonian Romanesque, is seen at the entrance of the Kittle House. In general, both buildings at 4130 and 4138 Trumbull are very handsome small-scale residential structures that have suffered neglect in the last decade.

## 5. 4202 Trumbull, 1890

Constructed in 1890 while under the ownership of D.B. Duffield as Trustee of Elmwood Cemetery, this house was designed by the architect George E. Dephew, who was issued permit #1115 on July 29, 1890 to build a two-story dwelling measuring 36' by 56' at a cost of \$5000. Dephew also designed other houses on Trumbull, including 4138 Trumbull in 1891 on the east side of the street and 3985 Trumbull, known as the Northwood House, in 1890 on the west side of the street.

Edwin A. Spence purchased the property at 716 Trumbull, its old address, in January 1891 for \$10,000; William C. Lautner appears to be the first owner/occupant after he bought the property in Oct., 1891 for \$10,000. Lautner was the secretary and treasurer of the Detroit Metallic Casket Company. He sold the building to Thomas Payne, also for \$10,000, in 1893 who, in turn, sold it to William R. Clark in 1894. A succession of tenants appear in the city directories before Mr. Payne sold the building in 1891; among them were Edward J. Hickey, general manager at J.L. Hudson Co., in 1895 and Henry W. Booth, journalist with the Detroit News, in 1900.

The building itself is stucco now painted red. It is two stories tall with an irregular roof line that is significantly lower than its northern neighbor. The main roof is a steeply sloped hip with a shed dormer containing a horizontal grouping of two windows within. A gable projects from the northern side of the front slope of the hipped roof. The roofs are still clad in slate. Like the roof shapes, there are several different window shapes and arrangements on the front facade, typical of the Queen Anne style of the building. The notable feature of the southwest corner of the building is the engaged turret.

## 6. 4304-08 Trumbull, Manchester Double House, 1897

4304-08 Trumbull was in the family of Eugene W. Manchester from the time it was built in 1897 to when it was sold out of the family in 1937. Manchester, superintendent of the press room at the Detroit Free Press, was issued permit #1019 on November 17, 1897 for the construction of this double-house at a cost of \$5000. Eugene W. Manchester occupied 740 Trumbull and John L. Gibson, a travel agent, occupied the other half, at 742 Trumbull (old addresses), according to the 1900 Detroit City Directory.



The Manchester Double House is a typical turn-of-the-century duplex found in the Woodbridge community. Measuring 40' wide by 62' deep, the two-and-one-half story brick building has a three-story engaged conical tower as the major feature of the south unit. This tower, projecting from the roofline, marks the southwest corner of the building and the corner site. The rest of the roofline is composed of a gable roof with intersecting gables; the one facing frontally forms the gable over the north unit.

## 7. 3627 Lincoln, c. 1875

The Hodges Brothers sold this property to Thomas J. Craft, agent with Hoosac Tunnel Line, for \$1000 in 1874. Mr. Craft, who evidently built the house, sold it to Eugene K. Parker, a conductor with Michigan Central Rail Road, for \$6000 in 1876, obviously with a house on it. It does not appear that Parker ever lived in this house; his heirs sold it to John Bristow, a foreman, and his wife, Elizabeth, a teacher at Cass School, in 1894. In between, tenants included Alvinzie Chamberlain, in the wholesale wine and liquor business, in the early 1880's and Charles S.C. Charbonneau, with Williams Brothers and Charbonneau, manufacturers of vinegars, pickles, and preserves, and his brother Lionel, a physician, in the later 1880's. Charles Charbonneau eventually built a mansion for himself at 4105 Commonwealth at Alexandrine in the Woodbridge neighborhood west of Trumbull.

Italianate in style, this two-story brick house has a shallow hip roof, elongated windows, a three-sided bay on south side of the first floor of the front facade, and evenly spaced double-hung sash windows with heavy stone window hoods above. At attic level is a round arched window in a heavily molded frame. On the south elevation is a cross gable sheltering a box bay. The porch brackets are very simple, as is the rest of the porch detail; it is more a product of the newly-invented jigsaw.

## 8. 3650 Lincoln, Venice Apartments, 1926

This 5-story apartment building originally housed 50 residential units and two stores when it was built in 1926. It was built by Torrello and Talcione, presumably its developers, on land that was previously occupied by an older house. It was one of several small scale apartment buildings scattered throughout Woodbridge Farm, mostly located on the southern or northern end. This was one of the largest in size.

The name for the Venice Apartments was probably chosen by the developers after their Italian, if not Venetian, origins. Although its cornice is missing the building attempts to evoke Venetian images. A light brown brick faces the front elevation; darker brick was utilized to the sides and rear. The first story



of the front facade of the building has every fifth brick raised to give it a rusticated appearance. Projecting pavilions rising five stories flank the recessed courtyard entrance; the entrance is reached through a series of smooth cut stone tripartite arches with medallions projecting above the spandrels. A strip of basket-weave patterned brickwork rises up the octagonal pavilions; it is capped with an ornamental stone motif consisting of arcading beneath a raised cornice. A panel of stylized art nouveau detailing emerges above the beltcourse of the central section of the pavilions.

Early occupants of the Venice Apartments included Clarence Redford, a bricklayer, in apt. #101; Earl Harrington, a toolmaker with Wayne Tool Co., in apt. #112; Norma A. Kenealy, a stenographer with Donaldson and Meier, in apt. #401; and John C. Loomis, a salesman, in apt. #411.

## 3669 Lincoln, Isbell House, c. 1873

The Isbell House is the oldest house standing in the district today. The Hodges Brothers sold lots 51 and 52 to J. Alice Johnson for \$2000 in 1872; she, in turn, sold them to Milo H. Isbell, a merchant tailor, for \$8000 less than a year later, the price jump indicating that Mr. Isbell bought it with a house on it. In fact, Willard B. Isbell, in the "fish and oysters" business, appears in the City Directories as living on Lincoln between "Maria and Fulton", which later became Selden and Brainard, as early as 1875. The property was sold to Charles F. Long, of Batchelder & Long, proprietors of a stone and marble yard and sewer and pipe business, in 1876 and he resided at that address until he sold it to Caroline Phelps in 1887. It has had several owners since she died in 1892.

The house originally started as an Italianate style house as evidenced by the proportions of its original sections, their fenestration, original window hoods and the south side porch. The rustic front was added sometime later, as were rear additions. The building was converted into 8 apartments and 6 rooms; later into 3 apartments.

## 10. 3901-07 Lincoln, Haste and Harris Double House, 1888

The building permit for the construction of the Haste and Harris Double House was issued to Joseph Harris in 1888. Soon after, Robert Gurest, a stone mason, and W.J. Burton & Co., galvanized iron cornice manufacturers, filed mechanics' liens filed against them in the Wayne County courts; hence, they were amongst the contractors working on the building. It was sold out of the Harris family in 1915.

Joseph Harris and William Haste were cracker manufacturers who also tinkered in real estate. They each lived in several other



places in the Woodbridge Farm district before and after building this double house and may have moved from one property they built to another after each was sold.

The house today, in extremely poor condition due to fire, abandonment, and recent brick stripping, is a good candidate for demolition. It was once a quite attractive Queen Anne/Romanesque style structure with random ashlar foundations and first story elements. Irregular placement of windows, multiple roof shapes, and a variety of colors and textures characterize this style and this building. Its orange brick was painted red, and brownstone was used between some of the transoms and windows. Some transoms are arched; some are square. Over a second entrance on the north elevation is a square tower with a pyramidal roof. The original slate roofing is still visible over the towers, dormers, and side gables.

## 11. 3954 Lincoln, Harris House, c. 1875

The Hodges Brothers sold this house to Martha Harris, wife of Henry Harris, for \$7000 in 1876. It was one of the houses the Hodges Brothers built to develop the neighborhood, and was almost identical to the house pictured in the newspaper ads of the late 1870's advertising the Hodges Brothers Subdivision. In exterior appearance, it is almost identical to the house next door to its north, 3962 Lincoln. Most likely built by the Hodges at the same time, that house was not sold until 1882.

Henry Harris was a conductor with the Michigan Central Rail Road. Several other residents of the Woodbridge Farm neighborhood were also associated with the rail roads. The house was sold to Comfort D. Farr, a roofer, in 1891.

The Harris House, like others built speculatively by the Hodges Brothers, is a two-and-one-half story eclectic High Victorian home with stone foundations and brick exterior walls. Stone window hoods cap second story windows; intersecting mansard roofs were slate. A three-sided wooden bay window with Italianate detail occupied one side of the first floor of the front facade while the other side was occupied by an Italianate porch. A secondary side entrance with a simpler Italianate porch leads into the rear section beneath the intersecting mansard roof. A triangular-headed window in the front face of the mansard is capped by a steeply sloped mansard roof projecting above the roofline. This feature is absent on the twin house next door.

## 12. 4145-47 Lincoln, Louis Lang House

Louis Lang received a permit for construction of the house at 175 (old number) Lincoln on May 22, 1882 at an estimated cost of \$4000. He purchased the property from the Hodges Brothers a month later. By a mechanic's lien that was filed against the



DeMarr Brothers in that same year, we can assume that they built the house. The brothers are identified as George "Demars", a painter, and Issac "Demars", a carpenter, in the 1881 and 1882 City Directories. Mr. Lang, born in Blumfelden, Germany, was the proprietor of Michigan Steam Laundry at 104 Randolph (old address). He and his family resided in the house until 1923.

The two story wooden building measuring 38' by 57' is Carpenter Gothic in style. Much of its architectural detail could be attributed to the invention of the jigsaw. It exhibits three roof forms; its frontal gable roof is intersected by a hip roof and, further back, a side-facing gable roof. The first story of the central section of the front facade consists of a three-sided bay with stylized arcaded detailing for the cornice. Above, at second story level, are a pair of elongated double-hung sash windows with decorative wooden window hoods. An ornamental vergeboard frames the gable of this section.

The porch of the north section of the front facade displays a pinwheel pattern between the modillions of the cornice. The house is entered through a set of wooden double doors. On the south side of the front facade, the wraparound recessed porch has a simple pedimental gable.

### 13. 4150 Lincoln, John B. Wagner House

This house was built for John B. Wagner (c. 1846-1911) of the Wagner & Company Bakery, in 1884, at which time their bakery plants were at 326 Woodward between Columbia and Montcalm and 378-382 Grand River (old addresses) between Fifth and Sixth across the street from where they built a modern "bakery palace" in 1914. This later became Wonder Bread and is now vacant. Brothers Edward, Christopher, Henry jr., and John were in the business also.

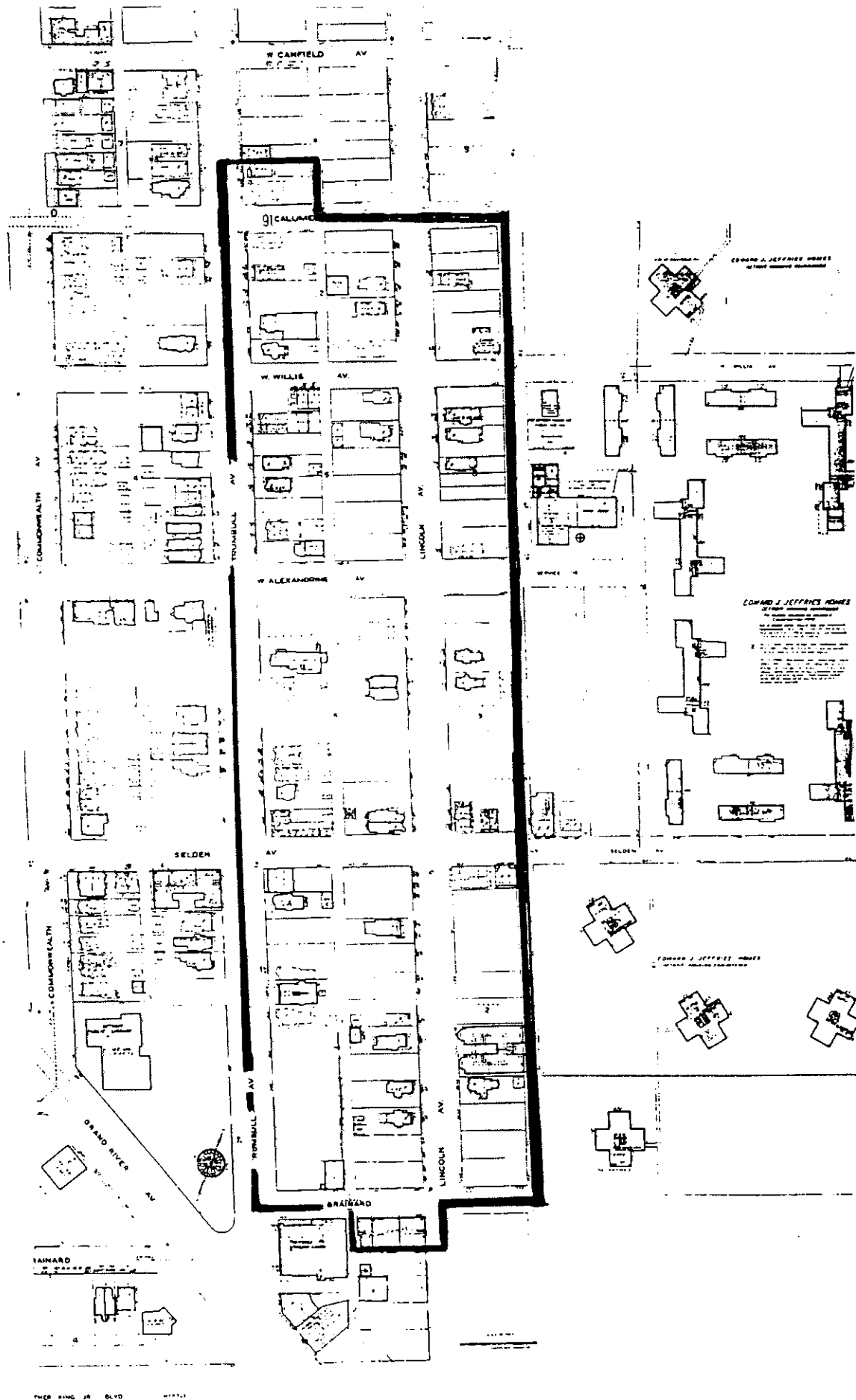
The Wagner brothers, sons of Henry and Helena Wagner, were born in Prussia, Germany. The family came to America in 1864 and continued in the bakers and confectioners trade, which they learnt in Germany. Wagner Baking Co. was founded in 1869; it was incorporated in 1893. The firm was sold to Continental baking Co. in 1924.

Permit #390 was issued to John B. Wagner on April 17, 1884 to build this eclectic Second Empire two-story brick house at an estimated cost of construction of \$4000. Its width is narrow, its measurements being 24' by 60', it appears that the lot was split between he and a brother, who built the frame cottage to its south. Wagner's heirs owned the John B. Wagner House until 1920.

This unusual house features a mansard roof bearing octagonal slate shingles that begins rising above the first story level and a second story tower projecting beyond the roof line. The two



# REPORT



THOMAS KING JR. DRAFT

Proposed Woodbridge Farm Historic District  
(Boundaries outlined in black)